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Wind Symphony

Anthony C. Marinello, III Conductor
Illinois State University

Kimberly McCoul Risinger Flute
Illinois State University

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Illinois State University
College of Fine Arts
School of Music

Wind Symphony

Anthony C. Marinello, III, *conductor*
Kimberly McCoul Risinger, *flute*

Center for the Performing Arts
November 29, 2017
Wednesday Evening
8:00 p.m.

This is the seventy-fifth program of the 2017-2018 season.

Program

Please silence all electronic devices for the duration of the concert. Thank you.

Traveler (2003)

David Maslanka
(1943-2017)

Song Book for Flute and Wind Ensemble (2000)

- I. A Song of Coming Awake
- II. *Solutur Ambulando*-It is Solved by Walking
- III. Song: In Loving Memory
- IV. Song: In the Crucible of Your Pain
- V. A Song for the End of Time

David Maslanka

Dr. Kim Risinger, flute

-Intermission-

Give Us This Day (2007)

- I. Moderately slow
- II. Very fast

David Maslanka

Program Notes

Thank you for joining us for today's ISU Wind Symphony performance. We hope that you will enjoy our concert, and that you might consider joining us again for future performances here at the ISU School of Music. Please visit bands.illinoisstate.edu for more information. Thank you for your support!

David Maslanka was born in New Bedford, Massachusetts in 1943. He attended the Oberlin College Conservatory where he studied composition with Joseph Wood. He spent a year at the Mozarteum in Salzburg, Austria, and did masters and doctoral study in composition at Michigan State University where his principal teacher was H. Owen Reed.

Maslanka's music for winds has become especially well known. Among his more than 150 works are over 50 pieces for wind ensemble, including eight symphonies, seventeen concertos, a Mass, and many concert pieces. His chamber music includes four wind quintets, five saxophone quartets, and many works for solo instrument and piano. In addition, he has written a variety of orchestral and choral pieces.

David Maslanka's compositions are published by Maslanka Press, Carl Fischer, Kjos Music, Marimba Productions, and OU Percussion Press. They have been recorded on Albany, Reference Recordings, BIS (Sweden), Naxos, Cambria, CRI, Mark, Novisse, AUR, Cafua (Japan), Brain Music (Japan), Barking Dog, and Klavier labels. He has served on the faculties of the State University of New York at Geneseo, Sarah Lawrence College, New York University, and Kingsborough Community College of the City University of New York, and since 1990 was a freelance composer.

On August 6, 2017 Mr. Maslanka passed away at his home after being diagnosed with a severe form of colon cancer in June. His wife, Alison, died on July 3rd of this year. He declined rapidly following her passing. He is survived by his children, Stephen, Matthew and Kathryn.

The composer includes this program note:

The idea for *Traveler* came from the feeling of a big life movement as I contemplated my friend's retirement. *Traveler* begins with an assertive statement of the chorale melody "Nicht so traurig, nicht so sehr" (Not so sad, not so much). The chorale was not chosen for its title, although in retrospect it seems quite appropriate. The last part of a life need not be sad. It is the accumulation of all that has gone before, and a powerful projection into the future—the potential for a tremendous gift of life and joy. And so the music begins with energy and movement, depicting an engaged life in full stride. At the halfway point, a meditative quiet settles in. Life's battles are largely done; the soul is preparing for its next big step. In our hearts, our minds, our souls we travel from life to life to life in time and eternity.

The composer writes this note:

"Song Book" is a set of pieces that are songlike- that is, intimate and expressive, though not necessarily quiet. The solo flute feels like a voice to me, a voice which has a complex story to tell, in the form of musical dreams.

The 371 Four-Part Chorales by J.S. Bach have been a long-time focal point for my study and meditation. These chorales are the models for melodic and harmonic movement used by every beginning music theory student. I had my first encounter with them as a college freshman in 1961. Ten years ago, I returned to singing and playing them as a daily warm-up for my composing. In that time, I have come to experience the chorales as touchstones for dream space. I have used many of them as the jumping off point for my own compositions. The feeling is one of opening an unmarked door and being suddenly thrust into a different world. The chorales are the doors.

I have used three chorale melodies in "Song Book." The first movement, "A Song of Coming Awake," is based on "Christ ist Erstanden" (Christ is Risen); the third, "In Loving Memory," on

"Von Gott will Ich nicht lassen" (I never wish to part from God); the fifth, "A Song for the End of Time," on "O Gott, du frommer Gott" (O Good and Gentle God).

The title of the second movement, "Solvitur Ambulando," is Latin for "it is solved by walking." There is a centuries-old tradition that good ideas come while walking. It is a practice that I have used in my creative work for some years. Intuition and intellect are engaged together by the alternating motion of the limbs. The Danish philosopher Kierkegaard wrote: "Above all, do not lose your desire to walk: every day I walk myself into a state of well-being; I have walked myself into my best thoughts... If one just keeps on walking, everything will be all right."

"In the Crucible of Your Pain" is a title that appeared in my mind as I was writing the fourth movement. I can't explain it very well. There is a deep sense of struggle- something serious is going on!

Maslanka writes about *Give Us This Day*:

The words "Give us this day" are, of course, from the Lord's Prayer, but the inspiration for this music is Buddhist. I have recently read a book by the Vietnamese Buddhist monk Thich Nhat Hanh entitled *For a Future to be Possible*. His premise is that a future for the planet is only possible if individuals become deeply mindful of themselves, deeply connected to who they really are. While this is not a new idea, and something that is an ongoing struggle for everyone, in my estimation it is the issue for world peace. For me, writing music, and working with people to perform music, are two of those points of deep mindfulness.

Music makes the connection to reality, and by reality, I mean a true awakensness, and awareness. *Give Us This Day* gives us this very moment of awakensness and aware aliveness so that we can build a future in the face of a most dangerous and difficult time.

I chose the subtitle "Short Symphony for Wind Ensemble" because the music isn't programmatic in nature. It has a full-blown symphonic character, even though there are only two movements. The music of the slower first movement is deeply searching, while that of the highly energized second movement is at times both joyful and sternly sober. The piece ends with a modal setting of the choral melody *Vater Unser in Himmereich* (Our Father in Heaven), no. 110 from the 371 four-part chorales by Johann Sebastian Bach.

Anthony C. Marinello, III serves as Director of Bands at Illinois State University where he is the conductor and music director of the Illinois State University Wind Symphony and Symphonic Winds. In addition to his conducting responsibilities, he leads the graduate wind conducting program and teaches courses in instrumental conducting. He joins the faculty at Illinois State University from The University of Texas at Austin, where he is currently completing the Doctor of Musical Arts degree in wind conducting. Before pursuing his graduate studies at The University of Texas, he served on the faculty of in Butler School of Music as Assistant Director of the Longhorn Band, Director of the Longhorn Pep Band, and Assistant to the Director of Bands. Prior to his appointment at The University of Texas, Marinello served on the faculty of Virginia Tech as Assistant Director of Athletic Bands.

Marinello has previously taught in the public schools of Louisiana, Ohio, and Texas. Marinello received invitations to the National Band Association's 2006 Young Conductor Mentor Project and 2008 International Conductors Symposium in Rome, Italy where he conducted La Banda dell'Esercito (Italian Army Band). In 2011, he received an invitation to the West Point Conducting Workshop where he conducted the West Point Band. Marinello holds the Bachelor of Music Education degree from Louisiana State University and the Master of Music Degree from the University of Cincinnati College-Conservatory of Music.

Flutist Kimberly McCoul Risinger is an active soloist, chamber and orchestral musician. She is principal flutist in the Illinois Symphony and Chamber Orchestras and the Heartland Festival Orchestra and is a member of the Linden Flute and Guitar Duo, the Sonneries Woodwind Quintet, and the ensemble Difference Tones. Risinger also plays with the Chicago Jazz Orchestra and has performed in many other symphonies and chamber groups, including the Sugar Creek Symphony and Song Opera Orchestra, the Washington Bach Sinfonia, and the Ohio Light Opera.

Risinger has given solo performances in most of the major concert halls in New York City, including Alice Tully Hall in Lincoln Center and Merkin Recital Hall. In addition, Risinger performed her Carnegie Hall debut in June 2003. She also made her Chicago solo debut as part of the Dame Myra Hess Concert Series in Preston Bradley Hall at the Chicago Cultural Center.

An advocate of contemporary music, Risinger has played concerts throughout the United States, Europe and Canada, often presenting world premieres of new works written for and dedicated to her. She has performed in many contemporary music festivals including Musical Intersections International Conference in Toronto, the Red Note New Music Festival, and the Rotterdam Conservatory in the Netherlands. She has been published in the Flutist Quarterly and has performed at several National Flute Conventions and many flute festivals throughout the country.

Risinger has recorded for the Vienna Modern Masters, BWE Classics, Albany, CD Baby, and Americana Records labels. Her Solo CD, *Songs of My Nights—The Flute Music of David Maslanka*, was released in July 2014 on the CD Baby Record label, and her solo CD, *Sonata Fantasy*, of contemporary American pieces for flute and piano is available on the Albany Records label (and reviewed in the July/August 2008 American Record Guide).

She studied at the University of Maryland, Illinois State University and The College of Wooster. Her primary teachers include William Montgomery, Max Schoenfeld, Diedre McGuire and George Pope. Risinger is Professor of Flute at Illinois State University.

Illinois State University Wind Symphony

Anthony C. Marinello, III, *conductor*

Flute

Elizabeth Briney
Alexandra Clay*
Brienne Steif
Benjamin Wyland

Oboe/English Horn

Alyssa Dees
John D'Andria
Kevin Rahtjen*

Clarinet

Matthew Cornwall
Tyler DeVault
Samuel Frosch
Lisa Frustaci
Tacyong Jung*
Peyton Kerley
Marykate Kuhne
Thomas Shermulis
Brian Zielinski

Bassoon/Contrabassoon

Katy Reed
Bradley Sarmiento
Adriana Sosa*

Saxophone

Devin Cano
Riley Carter
Charles Kilmer
Brett Thole*
Rachel Wolz

Horn

Hannah Deitsch
Jack Gordon
Jordyn Shultz
Tom Wade
Emily Wolski*

Trumpet

Eric Caldwell
Clinton Linkmeyer*
Amber Hozey
Brendan Korak
Mike Roberts

Trombone

Chris Gumban
Jordan Harvey
AJ Nemsick
Samantha Phipps*

Euphonium

Bryce Bowlin*
Sean Breast
Greg Watson

Tuba

Sam Tedeschi
Derek Zimmerman*

Percussion

Lauren Bobarsky
Miles Bohlman
Matt James*
Katie Klipstein
Michael Suau
Kyle Waselewski

String Bass

Regan Berkshier

Piano

Hae Ra Jang

Harp

Molly Madden

*denotes Section Leader

Illinois State University College of Fine Arts

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Laurie Thompson-Merriman, Associate Dean of Creative Scholarship and Planning
Janet Tulley, Assistant Dean of Academic Programs and Student Affairs
Steve Parsons, Director, School of Music
Janet Wilson, Director, School of Theatre and Dance
Michael Wille, Director, School of Art
Aaron Paolucci, Program Director, Arts Technology
Nick Benson, Center for Performing Arts Manager

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Allison Alcorn, *Musicology*
Debra Austin, *Voice*
Mark Babbitt, *Trombone*
Emily Beinborn, *Music Therapy*
Glenn Block, *Orchestra and Conducting*
Shela Bondurant Koehler, *Music Education*
Karyl K. Carlson, *Director of Choral Activities*
Renee Chernick, *Group Piano*
David Collier, *Percussion and Associate Director*
Andrea Crimmins, *Music Therapy*
Peggy Dehaven, *Office Support Specialist*
Anne Dervin, *Clarinet and General Education*
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Michael Dicker, *Bassoon*
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Phillip Hash, *Music Education*
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Rick Valentin, *Arts Technology*
Justin Vickers, *Voice*
Michelle Vought, *Voice*
Roger Zare, *Theory and Composition*

Band Graduate Teaching Assistants:

Jordan Harvey, Marykate Kuhne, Sean Breast, Joyce Choi, Adriana Sosa, and Clinton Linkmeyer (Jazz Band)